

Film Weekly

VOICE of the CANADIAN MOTION PICTURE INDUSTRY

No. 50

Christmas Number

1947



Hello... Ottawa?

THIS is the Hon. S. Claus, member-without-portfolio (but with bag) for the North Pole. I am calling for myself and my partner, a distinguished citizen whose effect on our national life is known to all — Jack Frost, Esq., one of my leading constituents.

Mr. Frost, who holds the patents for the product which bears his name, Frost, and its by-product, Chill, has found that the latter is being used in ways not to our liking and in places we do not consider it was intended for.

Are You Listening?

I wish to complain that Chill has been found in the hearts of the people of the Canadian Motion Picture Industry.

These types of unauthorized Chill came from Great Britain via Hollywood and from Ottawa. Separately and together they have found their way to the heart, causing Bleak Outlook, a detriment to the spirit of cheer I strive annually to create and so I consider them in restraint of trade.

In Canada the main ingredient of this outlaw type of Chill is the banning from importation of the adult toys known as motion picture equipment. Those whose daily bread and yearly Christmas pudding is derived from theatre equipment will find a strange taste in them unless something is done. And what of those communities that have been asking for movie theatres, where the folks who need me most leave the cares of the world behind for a few hours? No more equipment — no more theatres.

From Great Britain via Hollywood came the other Chill. Its main ingredient is Retrenchment, effect of which is to separate people from their accustomed sources of income, thus causing insecurity and a dread of the future. Retrenchment was caused by the British tax.

The trade press, chroniclers of the individual and group life of these people, will be reduced to a whisper and in some cases stilled altogether, for it draws its sustenance from the sections of the Motion Picture Industry affected by the actions of Great Britain, Hollywood and Ottawa.

Neither I nor my partner, Jack Frost, desire this. Nor do the Motion Picture Industry, the people of Canada and the governments at Washington, London — and Ottawa.

Well, that's all. Could you please take care of things at your end and ask the others to take another look at these matters?

Something had better be done pretty quick or I may be forced to retrench also and start by cutting this trip out of my itinerary. The gloom is too thick so, after all, why waste my time? Thanks.

To Our Readers

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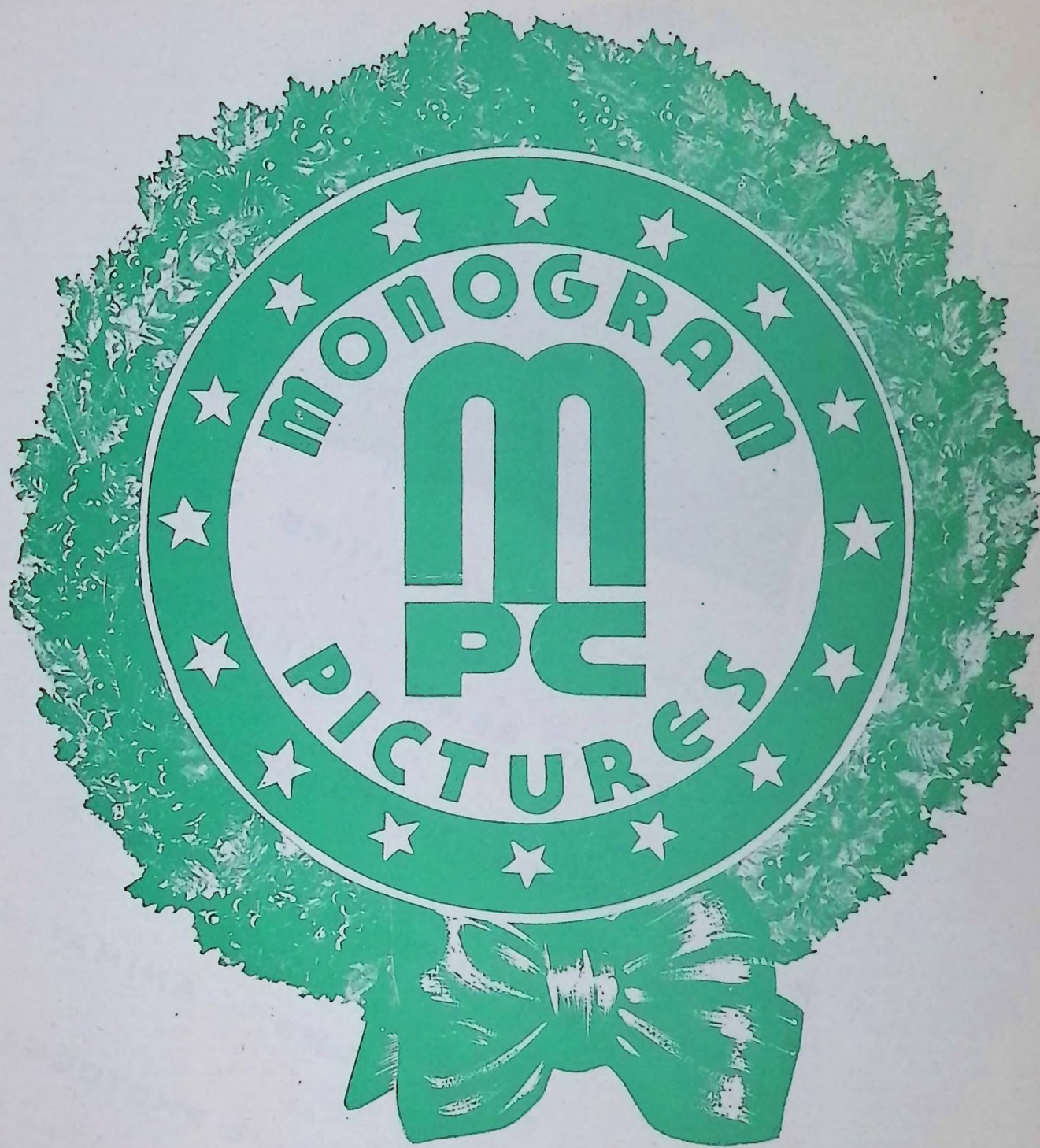


**MERRY
CHRISTMAS**

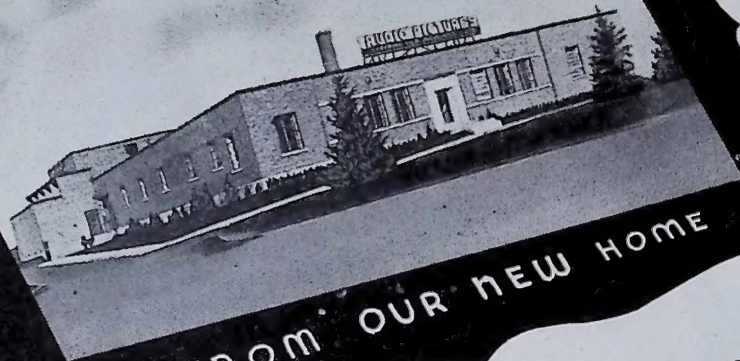
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FILM LABORATORIES OF CANADA

HAVE YOU ever been whacked by a sharp-eyed guard as you crawled under a circus tent or over a ballyard fence?

Did you ever throw your cap through the exit door of a movie house and follow it in? If a man on duty came right out with it in his hand, you explained that a bad boy had done it. If no one came out, you went in after your cap, then sat down and saw a free show.

Obtaining entertainment without the aid of money is one of this country's leading juvenile pastimes—or necessities. It is the object of that never-ending and never-won war between kids and showmen. To the boy they are irreconcilable opponents, to the showman friendly enemies.

Gatecrashing, the showman and sports promoter know, is a traditional boyhood pastime.

That being so, what about those tough-luck youngsters who, because they are crippled, have never had the wicked pleasure of climbing through the window of a hockey rink or fight arena, with the risk to life and limb adding a sense of heroism? For them never the thrill of the chase when discovered, nor the saving anonymity of the good-natured crowd in which you hid—and which hid you with straight faces and twinkling eyes.

Who would feel for youngsters deprived of these profitable and pleasurable pranks more than any other group? Show and sports men, of course. And they are the ones who want to make it up to those kids who are deprived of unhindered movement and its benefits. That is the why and the way of Variety.

The why is a \$100,000 fund for the creation of Variety Village, a vocational guidance school for crippled children in Ontario. In it they will be taught arts and crafts so that they can become economically independent and psychologically healthy by earning their own livings when they grow up. In it also will be games they can play. They will be given a lift over the fence, on the other side of which lies self-reliance, purpose in life and enjoyment of living.

The way of it is Tent 28, Toronto, the Heart Committee, the special events such as the Imperial premiere and the baseball night by Pete Campbell's Maple Leafs; the hundreds of barkers and the thousands of supporters. To date these have brought about a state of financial health amounting to \$70,000 for the project.

On Christmas night Pittsburgh, a leading American team, will play Toronto Marlboro's at Maple Leaf Gardens for the fund and Conny Smythe, whose idea it is, hopes that \$20,000 will be added. Jack Cooke, Harry Sedgwick, Lorne Green and other ra-

dio barkers have their own big scheme.

These affairs should help us pass our quota and the initial cost of Variety Village will be in our hands.

Then Variety work will really begin.

WHAT IS the story of the coming of Variety to Canada, leading to the establishment of the first branch — Tent 28, Toronto — in the British Empire?

Actually the story begins in another year in another country — Thanksgiving Day, 1928, Pittsburgh, USA. On that day in the Sheridan Theatre the house manager found an abandoned baby, to which was attached a note from "A broken-hearted mother" who explained that "I cannot afford to keep this child," named Catherine, for "I have six others."

"I am leaving her in this theatre," the mother had written, "because of what I have heard of the charity of show people, with a prayer that you will care for her."

The theatre belonged to the Harris family and John H. Harris, now the Big Boss of Variety International, told the theatre lads, with whom he shared food and talked trade in the restaurant where they gathered in the after-show hours, about the baby. Then and there they determined to vindicate the faith "a broken-hearted mother" had in the charity of show people.

They founded a club to adopt and support the girl. They called the club Variety and the girl Catherine Variety Sheridan. Somewhere, her whereabouts a deliberate secret, Catherine Vari-

ety Sheridan lives happily and, in compensation for the mother love she never knew, there is the reward of having been chosen the instrument through which the drabness would be driven from the lives of countless children—and the darkness from their hearts.

For that small group of Pittsburgh showmen whose Samaritanism became syndicated on an international scale, there is another reward. "Give a little love to a child," John Ruskin wrote, "and you get a great deal back." The remuneration received by those showmen is not negotiable, for all the gold in all the world is not enough to buy the most minute share of it.

Today there are 33 tents in Canada, Mexico, Cuba and the United States. This year they will spend a total of \$2,000,000 for good works involving the sick and the halt. Almost all of them maintain clubrooms where folks in the amusement industry may fraternize and sad brethren of a cheerful craft, away from their home cities, may while away a few pleasant hours among their own.

THE genial barker with the checkered vest, top hat and big black moustache who symbolizes Variety came to Toronto unofficially late in 1944 and officially early in 1945. Ben Okun of the Biltmore Theatres, who was to become our first Dough Boy, decided to try to transform favorable inclinations into constructive actions. With John J. Fitzgibbons, first and present Chief Barker, and Morris Stein, still head of the Heart Committee, they had a talk with Bob

Savini of Astor Films, an enthusiastic USA barker who was in town. Ben Geldsaler, now Property Master, joined them in later talks. The boys, after kicking things around, got everything straightened out in their minds. The screening of a 16 mm. film showing Variety projects helped a lot.

In December, 1944, a meeting was held and 11 men appointed as an organizing committee. In February, 1945, John J. Fitzgibbons was named Chief Barker, Paul Nathanson First Assistant Chief Barker, Leo Devaney Second Assistant Chief Barker, Oscar Hanson Property Master, and Ben Okun Dough Boy. Canvasmen were William P. Covert, Henry L. Nathanson, Ben Freedman, Gordon Lightstone, Ernest Rawley and Nat Taylor.

In June, 1945, International Chief Barker Bob O'Donnell addressed the Toronto men and in September of that year the charter arrived. The first money earmarked for charity was earned by the exhibition of an institutional film and the first donated were two sums of \$1,000, one to the old folks' home and the other to united welfare.

Variety had a purpose but no special direction. It remained for Barker Conny Smythe, head of the Maple Leaf hockey club, to give Variety its target. Smythe's chief interest was crippled children and he had always been in close association with the Ontario Society for Crippled Children. It came as a revelation to other Variety men, as it did to the public, that there was no school where crippled children could be taught vocations and given a

(Continued on Next Page)





BEN OKUN

Among the first to provide leadership and work for the founding of Tent 28, Toronto, Variety International. One of the principals of Biltmore Theatres, he was Variety's first dough guy, the term for treasurer, and is one of the trustees of the Heart Committee.

My Sincere Best Wishes
for a
Merry Christmas
and a
Happy New Year

DAVID SIEGEL
Chief Projectionist

PREMIER OPERATING
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IN THE
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*To All
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*we extend
The Season's Greetings*

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VARIETY STORY

(Continued from Previous Page.)

sense of usefulness and the chance to earn a feeling of accomplishment—that which makes men consider that they, having played their parts in the work of the world, have not lived in vain.

So devoted to this purpose did Canada's Variety Club become that, in spite of its comparatively late start, it soon caught up with the leaders.

It was necessary to be present at the great 1947 convention in Los Angeles to realize what prestige Canada had won so quickly. John J. Fitzgibbons, our Chief Barker, was chosen to be interviewed over the local radio so that the people of California could learn what Variety was. It was Fitzgibbons whose statement in press interviews set the Variety quota for the year — \$2,000,000. Canada's delegates attracted more press attention than those of any tent in and outside the USA. Canada's report, read for the Heart Committee by David Griesdorf in the absence of Morris Stein, won emphatic appreciation from the listeners.

Of all the Variety tents in America, Toronto, with \$22,280 was second to Los Angeles, which earned \$27,500 through a Hollywood star-studded show emceed by Bobe Hope. This was for the coast-to-coast premieres of Paramount's "Variety Girl."

And yet, Canada's Variety tent has just begun to work, for its aims, fraternal and philanthropic, are still to be accomplished. The clubroom is not yet a reality. Variety Village is not yet a fact. The providing of 16 mm. shows for shut-ins, aided by a truck presented by General Motors, gratis equipment from Associated Screen News, voluntary service from projectionists and film companies, has not reached its peak.

BUT first and foremost is the Variety Village project. That dream must come true—and will.

When Peter Campbell was honored by his fellow-barkers for his great work it was, according to the scroll in the centre of a heart that hung on the wall, for "helping crippled children along the road to Variety Village... and a better life."

There is no question now where that road is, for little fingers are pointing the way.

One day soon, for all to see who serve and sympathize, Variety Village will appear almost magically on the horizon along that road. Of that there is no doubt.

For "a little child shall lead them." And a crippled one, at that.

Best Wishes

for a

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WHAT ABOUT Canada in the Motion Picture Foundation?

About a year and a half ago the leading showmen of this continent met in New Orleans and pledged themselves to form an organization to be known as the Motion Picture Foundation. The scope and ideals of this organization are breathtaking.

Built on the broadest and most representative base in the motion picture industry, its purpose is, according to a booklet:

"The establishment of a permanent, organized philanthropy by the Motion Picture Industry to provide a broad program of aid, relief and services to those employed in its ranks has long been the aspiration of many of its leaders. This objective, coupled with the desire to contribute to the advancement of human welfare by furthering education, research, and science, is the impetus of the Motion Picture Foundation. Our industry has grown to maturity. Its resources, on many occasions, have been enlisted in drives on behalf of others. We are now ready to pattern ways and means to care for our industrial family—and make our humble contribution to all mankind.

"The basic precepts of the Foundation will be to help those who are in need within the industry because of sickness, old age and destitution.

"It will be the further aim of the Foundation to foster worthy projects in the unchartered fields of research, science and education."

A national board of trustees numbering 51 was appointed. Thirty-one of the trustees represent that number of exchange areas, ten trustees are from the distributor organizations and ten, appointed by these 41, are from the industry at large. Barney Balaban, president of Paramount Pictures, with which Famous Players Canadian Corporation is affiliated, was named chairman of the co-ordinating committee.

Earlier this month it was announced that organization plans had been completed among all phases of the industry and the first meeting was held in New York.

About a year ago the Canadian Picture Pioneers, which had earlier organized a benevolent fund in the Dominion, became interested in the possibility of Canada's inclusion in the Foundation. Letters were sent to Leonard Goldenson, chairman of the committee on organization, and Canada's request was noted. While in New York Oscar Hanson, president of the Canadian Picture Pioneers, got in touch with Goldenson and was informed

that Canada could have an observer present at future meetings.

IT IS the intention of the committee on finance to ask \$10,000,000 as a basic fund, this to be provided voluntarily, and Paramount, Balaban announced at the company's entertainment for Variety men at the Hollywood convention this year, had donated \$500,000.

Various means of raising funds are being studied, among them contributions on a per-seat basis, producer contributions on a percentage of gross business done, rental from a two-reel short subject, midnight and other special shows, income possibilities from legacies and bequests and through the Foundation being named the beneficiary under insurance policies, and income from individual and corporation donations.

In May, 1946, Goldenson, who is vice-president of Paramount Pictures in charge of theatre operations, addressed Motion Picture Associates in New York on the Foundation. These are his words:

"The idea of the Motion Picture Foundation was first born almost a year ago. At meetings of the Motion Picture Charities Fund, which was established to handle the affairs of the Will Rogers Memorial Hospital, it became obvious that the facilities of the hospital were far too limited to care for the people of our

industry. We simply could not take care of the many people who needed attention. Seated around the table, industry leaders began to think in terms of other hospitals situated strategically around the country. One idea led to another until there had become crystallized a new concept. This was an overall industry philanthropy, which could encompass within its benefactions a number of services to the motion picture family.

"It was natural for these men to think in big terms concerning any philanthropic project within the industry. The heart of show business has always been attuned to human needs. We have a tradition for philanthropy. There is no industry in America that can point to a record of accomplishments in the field of philanthropy which can equal ours.

"For years we have been mobilizing all our resources to do things for other people. Whether it was the Red Cross, Brotherhood Week, Cancer Drives, Greek War Relief, United Jewish Appeal, or any other campaign—it was always for the benefits of others. Here was an opportunity to do something for ourselves—to harness the creative ability and the generous hearts of the people in our industry in order to accomplish something for ourselves."

AFTER describing the methods and progress of organization,

Goldenson concluded:

"I need not elaborate on the great value that the Foundation can serve in terms of public relations for the industry. Here is an opportunity to present to the public a constructive achievement by our industry. You do not have to be a public relations expert to appreciate what the far-flung activities of the Foundation can mean in terms of favorable public relations.

"We are launching a new venture in industrial relations as well. No other industry has yet attempted such a project. We are blazing a trail for others to follow. The Rockefeller Foundation told us that they had not encountered any such project before. They were excited about its possibilities and felt that other industries would follow our example.

"I make this prophecy to you—and I don't usually pose as a prophet. Within five years one of the most honored positions in our industry will be membership on the Board of Trustees of this Foundation. With the help of all of you, we are going to create a new landmark in industrial progress. This project does not belong to any special branch of the industry. It belongs to everybody.

"In this respect, the Motion Picture Foundation can serve as the common meeting ground for everybody in the industry. Here, the differences which sometimes divide us, can be buried. It is the common ground of all humanity. No nobler basis can be conceived by which men can get together than to serve the common good."

ONCE again, what about Canada and the Motion Picture Foundation? We are part of the domestic market in Hollywood's distribution setup. We are contributors to the gross income of producers who may pay a percentage to the Foundation. Canadian exhibitors would doubtless join in any undertaking assigned to their branches of the overall industry.

"It is not our intention to provide any basket into which the obligations of the companies can be discarded," Goldenson told the Motion Picture Associates with emphasis. "If such were the purpose, then we would have been opposed to the Foundation. However, there is a vast area for potential activity beyond that now assumed by the companies. That is where the Foundation will function."

WITH so generous an attitude and in consideration of Canada being part of the domestic field in distribution, it is not unreasonable to hope that this country will be included in the Motion Picture Foundation.

Will the

Motion Picture Foundation

Keep Us Out?

Film Weekly

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HYE BOSSIN, Managing Editor

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Season's Greetings

AND BEST WISHES FOR 1948

ASSOCIATED SCREEN NEWS

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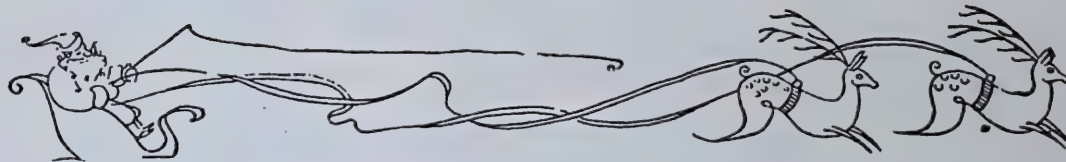
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What About Television in Shows?

WHAT relationship to motion picture exhibition will television have? In October this year G. D. West, director of Cinema-Television, Limited in Great Britain, where television is considered to be further ahead than on this continent, addressed the Society of Motion Picture Engineers. West's observations should be of interest to Canadian exhibitors.

There is a similarity of problems in England and here in the method of distribution and projection, he said. The English exhibitor is somewhat bewildered about television and how it will affect him and there was yet no clear view as to how such entertainment would be organized and presented to the public. Large screen television has, however, provided a means of attracting film patrons on certain special occasions.

West recounted some of the history of television in Britain and recalled as a red letter day the one in February, 1939, when an excited and enthusiastic audience paid up to ten dollars per seat to watch a prizefight which went the distance. Not one patron asked for his money back.

Isidore Ostrer, president of Gaumont-British then, was a man of vision and equipped 12 London theatres with television projectors. At the same time Scophony equipped the Odeon in London. The coming of war ended the projection experiment, which seemed headed for success.

PROGRESS after the termination of war has been concentrated on technical gain, West said, and would continue "until there is evolved a satisfactory system which exhibitors will welcome as a valuable contribution to entertainment." That is the first stage in the work program. The second, as described by West, follows:

The exhibitor or promoter is

our customer, and he presumably is capable of visualising a true representation of what the public will require. It is our duty to satisfy him, if he wants it, by providing:

"(1) Instantaneous projection in theatres, from a given distribution centre, of items of entertainment of interesting events and actualities.

"(2) Delayed presentation from the distribution centre. For example, daily film of local interest which are applicable to theatres in a local area.

"(3) Delayed presentation in individual theatres where program planning is impracticable to admit of (1).

"All these needs must be provided with the qualities of normal film projection."

It may be three years, West stated, before television could have the brightness and definition necessary for the exhibitor to mingle it with his regular film program but he might consider it profitable to use it separately. It was possible also that the new art could be used successfully in new ways not yet visualized.

The coming of television, he predicted, would cause a revision of theatre acts and their regulations.

OTHER problems to be solved had to do with a means of financial return to those who controlled television patents and financed its development, and the right to operate on a commercial basis in transferring it between studio and theatre. The latter difficulty arose out of getting together the parties concerned — government radio which in Great Britain (as in Canada) controlled television, promoters of events and the film interests.

However, Captain West announced recently that the J. Arthur Rank companies would make a bid for the Canadian theatre television market.

Season's Greetings



Toronto Motion Picture Projectionists Union

Season's Greetings

CROWN THEATRE TORONTO

JOE COHEN

Season's Greetings

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LOUIS DAVIDSON,
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doubt it is our
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Season's

Greetings



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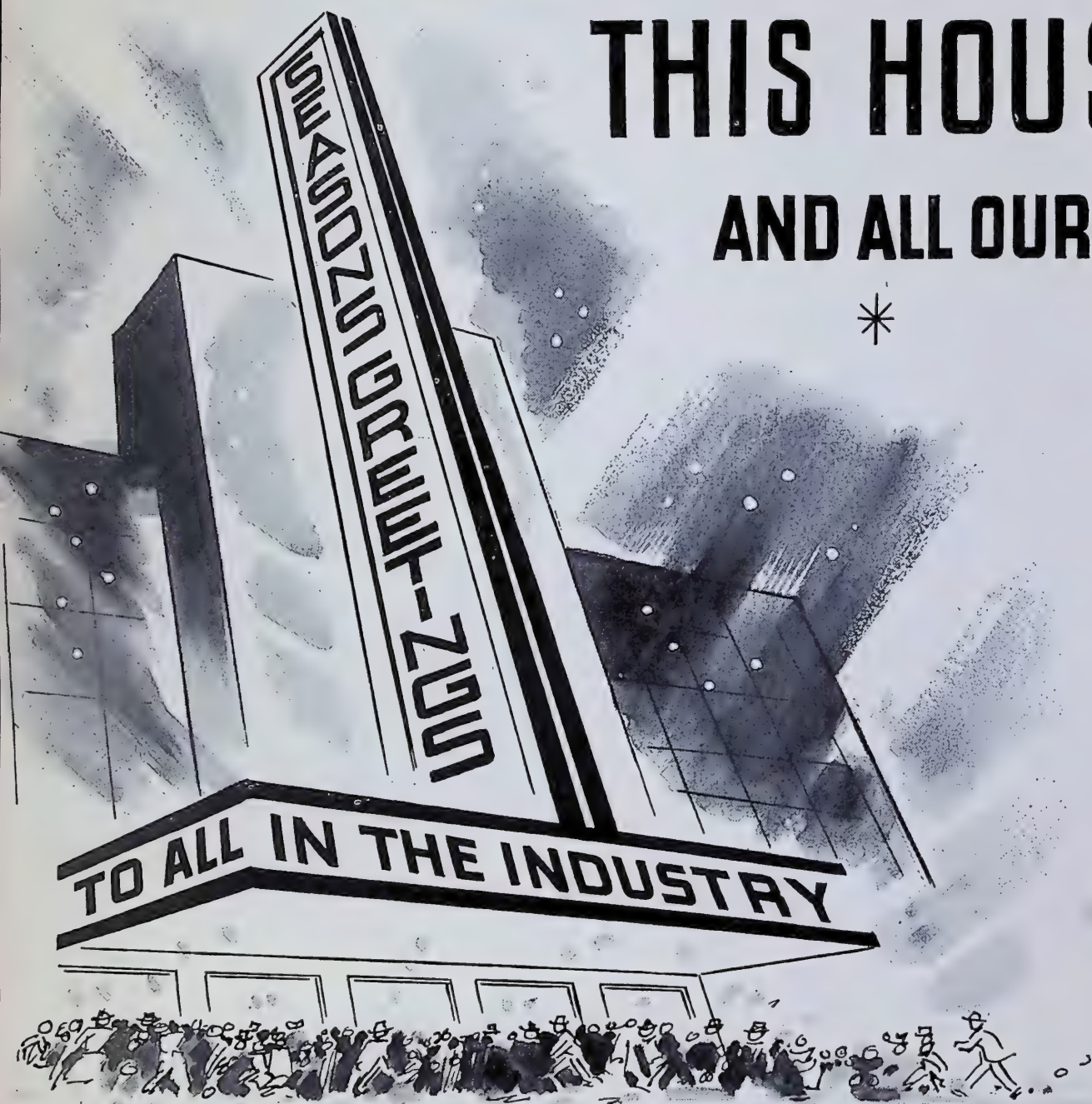
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AND ALL OUR HOMES



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WHAT do the men whose daily duty it is to stand between the patron and the motion picture theatre operator think about the 20 per cent federal amusement tax? Their opinion is valuable, since their point of view grows out of the issue of the moment. They neither regard the public as eternal suckers nor theatre men as business men chronically motivated by dollar gluttony.

The Honorable D. C. Abbott, Minister of Finance, seems to feel that there is some merit in the removal of the tax—if theatre men don't pocket the public's gain by raising prices when it is removed. He has been assured that admission fees will be held to the level in existence at the time the tax is removed for at least a year.

Two leading Canadian newspaper film commentators have declared that continuation of the wartime tax is an imposition and their opinions have been reprinted in many papers, which is evidence of the feeling of press and public.

They are Roly Young of the Globe and Mail, Toronto, who writes "Rambling With Roly," and Frank Morriss of the Winnipeg Free Press, whose column is called "Here, There and Hollywood."

According to Roly Young:

I MAY be wrong, but it seems to me that it is almost time to think about that dip the government takes into your pocket every time you have a bit of entertainment. Slapping a tax on entertainment was a swell way of raising money during the war, but it is beginning to look like one of those things that the government hopes we have become used to and has no idea of giving up without a struggle. Nowadays the individual has to put up a continual battle against encroachment upon his alleged civil rights and pocket-book, and the tax on theatre tickets is a swell example of this.

It will be argued immediately that movie-going is a luxury, but I'll argue with that. Theatre going is much more of a necessity than it is a luxury. The ordinary everyday common man has to be amused or he'll either get into or cause trouble. That fact was recognized a good many generations ago around 100 A.D. when Juvenal, commenting on the political situation of his day, observed that the Roman people "limits its anxious longings to two things only—bread, and the games of the circus." The "games of the circus" were the movies and theatre of their day, and those in authority then recognized the fact that as long as the citizens were fed and given some entertainment to occupy their minds, they would put up with practical-

ly any other hardships and privations. In fact, the "entertainment" was considered so important that rather than tax the people for it, the authorities spent extravagant sums in providing the shows.

It isn't as if the tax collector didn't already have his finger in the pie. He collects at every turn in the theatre business, right from the day he collects for a permit to erect a theatre. When you consider that he collects on licence fees annually, on staff salaries, on film consorship, on film rentals, on profits, and a dozen other angles of the business, it is an imposition when he stands at the door with a hand out to grab 20 per cent of what you pay to enter the place.

The theatre is a psychological necessity and as such is just as necessary as bread or clothes. What would you think if every time you bought clothes or groceries, in addition to the dozens of hidden taxes, the government barefacedly added 20 per cent to the cost of your purchase?

The amounts individually are small as far as the movies are concerned, but in the course of a

year they add up to a very tidy sum per person, and when you stop to think of what they do to the legitimate theatre it becomes so out of proportion that it would be ridiculous if it wasn't so painful. When you get a couple of \$3 seats for "Oklahoma," for instance, you hand the government \$1.20 for the privilege, which is almost as much as the theatre makes out of each ticket!

Since legitimate theatres are as scarce as the proverbial hen's teeth, a tax of this size practically amounts to discrimination against one or two individual business concerns.

It must be remembered, too, that the theatres are paying all their regular taxes out of their regular ticket price. You pay the amusement tax. In a great many cases the theatres adjusted their own prices so that, with the tax added, they came out on an even amount. In so doing, while they simplified the business of making change, they also collaborated with the government in helping conceal the tax. You'd be much more conscious of it if you paid 36 cents for a movie ticket instead of 35 cents. You'd imme-

diately realize that you were actually paying 30 cents for the movie and 6 cents in tax.

The amusement tax is directed primarily at the people who have little to spend on entertainment. It is collected from the young people who get one movie outing a week. Even with the stage it comes from the ordinary people. The time has passed when the legitimate theatre was the entertainment of the wealthy who didn't mind what it cost. The legitimate theatre today is kept alive by theatre-lovers who in most cases have to save up their money to pay the increased costs. They are the ones who have to dig deep for the amusement tax.

Come on, Mr. King, take your hand out of our pocket . . . and Mr. Drew and Mr. Saunders, don't you get any idea of jumping in!

And this is the position of Frank Morriss, headed "They Have a Case":

RIGHT AT the moment, the moving picture men of Manitoba are trying to get the dominion government to take off the 20 per cent war tax on your admission ticket to the movies. I think they've got a good case.

The wartime tax was put on, they state, when there was a boom in the amusement business. It served a patriotic purpose, and there was no objection to it. Now theatres have settled down to a state of normalcy . . . if you can ever call any era in the movie business normal. They find that they can't attract a large audience for any film, whether it is good or bad. I think it is a healthy factor, since it is going to make movie producers pull up their socks and make better films.

But, there's another side to the question. The theatre man contends that the 20 per cent tax on theatre tickets is keeping a number of people out of the theatres. They want the tax taken off and they feel that lower admission prices will help the business. Off the record, I was told by one movie man that it is the intention of the theatres to pass along the saving to the movie audiences.

Your theatre manager has more than his share of taxes. He pays a city license tax, he pays a provincial license tax. In addition he pays tax to A.S.C.A.P. for performing rights of any music in his theatre. In addition to this there is the wartime tax of 20 per cent of the admission price, a provincial tax of 10 per cent, and of course, if there is a profit at the end of the year, there is tax on this, too.

I think it's about time the 20 per cent wartime tax came off, don't you? There comes a time when enough is enough.

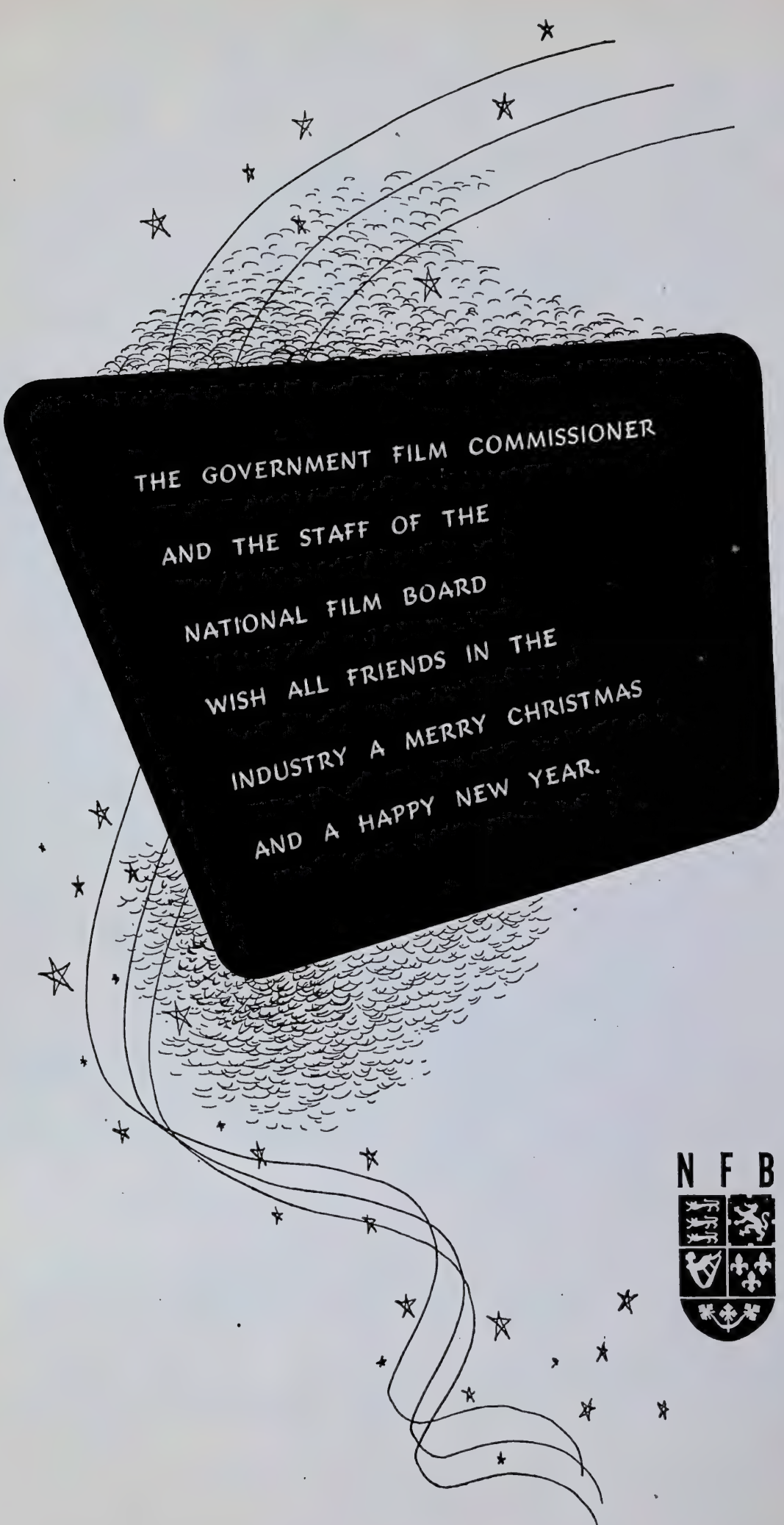
Time to Drop THE TAX Say the Scribes

To the Canadian Film Trade

Merry Christmas

MICHAEL REDGRAVE

P.S. (I have just recovered from that wonderful but hectic personal tour — M.R.)



THE GOVERNMENT FILM COMMISSIONER
AND THE STAFF OF THE
NATIONAL FILM BOARD
WISH ALL FRIENDS IN THE
INDUSTRY A MERRY CHRISTMAS
AND A HAPPY NEW YEAR.





**Simon Meretsky, Managing
Director, Paramount Wind-
sor Theatres Limited,**
wishes every man and
woman in the film industry
a Very Merry Christmas
and a Happy and Prosper-
ous New Year.

Season's Greetings

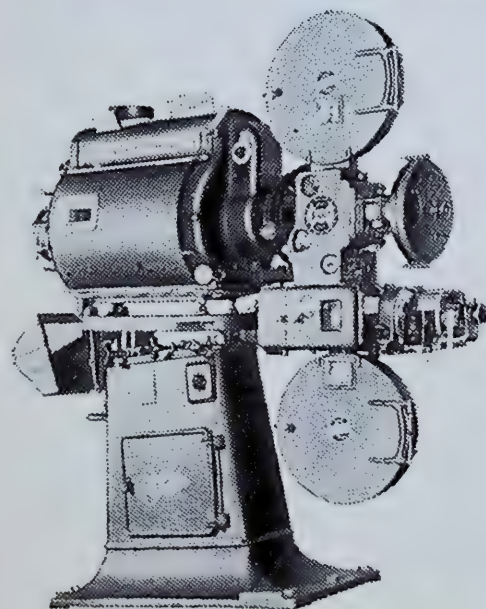
to the

**MOTION PICTURE
INDUSTRY**

GENERAL FILMS LTD.

Vancouver, Edmonton, Regina, Winnipeg,
Toronto, Montreal, Moncton, St. John's, Nfld.

Season's Greetings



**MAY THE DAWN OF
1948**

BRING TO YOU AND YOURS
HEALTH and PROSPERITY
THROUGHOUT THE YEAR

TORONTO
104 Bond Street
•
MONTREAL
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GENERAL THEATRE SUPPLY COMPANY
LIMITED

VANCOUVER
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WINNIPEG
510 Canada Bldg.

Season's Greetings

from
THE EXECUTIVES
AND
STAFF

Empire-Universal-Films Limited



Wondrous Era of Bold Love and Adventure!

... with the flame and fury of fighting men

... matching sabres for a beauty's lips!

Rousing, roaring thrills
from the daring days of
early California...land of
peril, plunder and pleasure!

UNIVERSAL-INTERNATIONAL presents

Pirates of Monterey in *TECHNICOLOR*

STARRING

Maria MONTEZ *Rod* CAMERON



SEE Daring dash through
the canyon of flames!



SEE Love captives in the
renegades' hacienda!



SEE Moonlight fiesta at
Pueblo de Los Angeles!



SEE Battle for the
treasures of the arsenal!

with MIKHAIL RASUMNY • PHILIP REED • GILBERT ROLAND • TAMARA SHAYNE • GALE SONDERGAARD

Screenplay by SAM HELLMAN and MARGARET BUELL WILDER • Original Story by Edward T. Lowe and Bradford Ropes
Director of Photography: Hal Mohr, A.S.C. • Directed by ALFRED WERKER • Produced by PAUL MALVERN • A UNIVERSAL-INTERNATIONAL PICTURE

CONTACT YOUR NEAREST BRANCH OFFICE OF
Empire-Universal-Films Limited
FOR EARLY AVAILABLE DATES

Censorship on the air waves has been filled with mountains of radiosyncracies... The powers-that-be shouted "Nay!" to an air comic who wanted to pull this line: "It's been years since I've seen that old beach"... But they weren't so touchy with Fred Allen (as they once were) when they green-light'd this quip: Next Sunday the Rev. Dr. Jones will preach on 'Skiing on the Sabbath' or 'Are Our Young Women Backsliding on Their Week Ends?'"

When John Steinbeck's splendid screen documentary of Mexican folk-life, "The Forgotten Village" (made with the cooperation of the Mexican gov't), was called "indecent" by a local daft board-of-censors (because it portrayed a mother breast-nursing an infant), there was a storm of protest from intelligent citizens... An indignant movie critic declared caustically: "In spite of censorship babies are being born without clothes all over the world!"

The film czar's office is still an irresponsible "clip" joint... It recently banned a scene (in "Notorious Gentleman") which even bluenosed state censor boards would have okayed... When the film played in England the original footage had Rex Harrison (as an Oxford scholar) climbing to the top of a steeple to cap it with a bedroom pot... Some of our state censors thought it just an amusing student prank... But the Hollywood Production Code boys forced the scene to be reshot with Harrison carrying a top hat instead (Oh, Minty!)

Peru banned "The Informer" because authorities claimed it showed "rebellion to authority"... Pre-war Poland knifed some of the lines of "Old Man River" as sung by Paul Robeson because (said officials) they implied "class labor struggle," and Imperialist Japan ruthlessly deleted any scenes which hinted that war was not the high road to civilization... But most amusing was the refusal of China to show Westerns because "they contain too much shooting!"

David O. Selznick (back in '40) argued that the Hays Production Code was obsolete and should be modified, if not scrapped altogether... As an example (of the Code's dated taboos) Selznick mentioned how the movie-Haysers had recoiled in horror from Rhett Butler's fiery line (in GW-TW): "I don't give a damn!"... "Can you imagine," he queried, "how silly Rhett would have sounded if he had merely said to Scarlett: 'Frankly, I just don't care?'"

Thoughts On CENSORSHIP

By Walter Winchell

There have also been zany objections to portions of pictures by various unofficial censors (on the audience side of the screen) that have made the cuts of the official taboo-boys look mild by comparison... George Arliss played a role in which he exposed a villainous bank president. "No dice," protested some of our frock-coated gents. "Bankers should not be portrayed as villains"... And certain underwear manufacturers objected to a memorable scene in "It Happened One Night," because when Clark Gable took off his shirt he wasn't wearing an undershirt. (They complained that the scene hurt their business!)

When censorship of N.Y. stage "obscenity" was a hot issue about 15 years ago (and the proposal was made to have a theatre czar) Theatre Guild Magazine queried a representative group of prominent men and women on

the idea... Barrett H. Clark's reply was this sizzler "Read the history of censorship in England and you will find that Sir Henry Herbert, the most famous of censors and one of the most successful racketeers ever known, made \$20,000 a year for the better part of a lifetime!"

Dramatist St. John Ervine's blast at the holier-than-thou birds deserves being chiseled into stone, so that it may be read a hundred years hence. "I have observed, without surprise," he once wrote, "that the newspapers which are the most angry about immoral plays are precisely those whose columns stink with indecency. Perhaps they fear that the theatre may cut into their trade."

The New York Daily Mirror also commented on the subject of theatrical Comstockery... "It

took many years," read an editorial, "for the authorities to learn an important lesson in morals and manners—that criminal prosecution is not censorship, nor will it ever be. Until a better way is found to censor stage spectacles, it is better to let the public be its own censor. A play with nothing but obscenity to recommend it will soon censor itself out of business."

Scissoring the "sin" out of the cinema is not confined to America—and foreign film-cutting has been just as ludicrous and grotesque... British censors went to work on a musical starring Harriet Hilliard and Randy Scott, in which the song, "Get Thee Behind Me, Satan," was introduced. The title appears several times in the tune... The censor objected to (and clipped) "Satan" from the sound track wherever it appeared, so audiences heard Harriet (coily looking up at Scott) pleading: "Get Thee Behind Me!"

The comic convolutions attending the celluloid version of the stage success, "Yes, My Darling Daughter," were enough to make a whirling dervish dizzy... The film was passed in Hollywood by the Hays clique, but in New York (where it had run for months as a legit hit without corrupting anyone's morals) it was banned by the State Motion Picture Division on the grounds it was too naw-tee!

In Chicago a gov't-sponsored documentary on maternal welfare, "The Fight for Life," was prohibited. The local board (presided over by a police lieutenant) termed the flicker "not a subject fit for general public entertainment"... A few weeks previous, the same board had given its blessing to a crime-smellodrama called "Gangs of a City"—after it had been retitled from "Gangs of Chicago"... Clarence Darrow once stated a wholesome truth that movie moguls might ponder... "There are many things," said the great barrister, "which ought not to be printed in the newspapers, but we don't submit our papers in advance to a board of censors or to one man."

When "Mr. Smith Goes to Washington" was exhibited, a number of politicians got steamed up over it... One of the pic's characters was a Senator who was exposed as a grafter and tool of a political machine... A solon exploded at this, saying that it made members of the Congress "look like a bunch of crooks and would give a false impression throughout the country"... Then along came the Sen. Bilbo "graft" charges and the case of Cong. Andrew May.

Greetings

to all you
Canadians
who made
our visit
to Canada
so very
pleasant

MERRY
XMAS

John Mills
Mary Hayley Bell

Holiday Greetings



SIXTEEN
MILLIMETRE
DISTRIBUTORS
ASSOCIATION



General Films Ltd.
Sovereign Film Distributors
Ltd.
Hanson 16 mm. Movies Ltd.

4 DUNDAS EAST
TORONTO



Season's Greetings

From the Executives and Staff of

**COLUMBIA
PICTURES**

Canada

Louis Rosenfeld

On this festive occasion it is
our desire to wish all our
customer friends a

Very Happy Christmas
and
All the Best for 1948



PERKINS ELECTRIC CO.
LIMITED

277 Victoria St.
TORONTO

207 Bleury St.
MONTREAL



EXCELSIOR THEATRES, Ltd.
KENVUE THEATRES, Ltd.

TORONTO

Compliments of
**PEERLESS
PRINTING CO.**

**Greetings
from**

Season's Greetings
T. A. Mascaro
CAPITOL
BELLEVILLE

**Best Wishes To
EVERYBODY
In the Motion
Picture
Industry**

**WHISPERING
CITY**

*Now in distribution in 16 countries
an Eagle-Lion Release*

*Season's
Greetings*

★
**QUEBEC PRODUCTIONS
CORPORATION**

★
GEORGE GILES
Ansco of Canada
Limited

Rene Germain

Paul L'Anglais

★
**BILL
RISEWICK**

A Merry Christmas

and a

Happy New Year



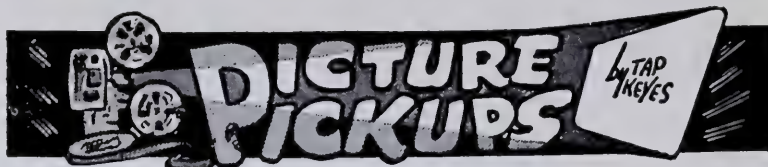
HARRY J. ALLEN

21 Dundas Square

Toronto

TWICE TOLD TALES

FROM



Vignettes in Vitriol

These press releases were written by a movie publicity man while suffering from Acute Blurbitis, a condition resulting from slow saccharine seepage. The effect of Acute Blurbitis is violent revulsion, leading to reversal of customary conduct. The publicity man has now fully recovered and is back in line but his soul, in the form of these uninhibited expressions, goes marching on. The persons and events depicted herein are fictional and any resemblance to living persons is purely coincidental — except in such cases where someone recognizes himself and is foolish enough to admit it by getting mad publicly.

Distributor

Oscar Snooch, sales chief of the Mideast Division of Epitome Films Corporation, has joined his field men in peddling this year's product, the Home Office announcements. Epitome branches are running a "Snatch 'em for Snooch" drive this month in honor of Oscar. Those who bring in the most dates will be rewarded by being unchained an hour earlier each morning for a month. The early reports have made him as happy as an alley cat on a garbage day.

The dashing Oscar, who is the best-yessed man in the company, rose on his merits to his present position. He has a sales technique that leaves an exhibitor as naked as a Scottish dancer without her medals. He sells 'em fast and fades like a nineteen-cent shirt. When the film is due for its run the exhibitor gets only a set of stills in fulfilment and instructions to read the small writing at the bottom of the contract, which says:

All the persons and terms stated herein are absolutely fictitious and any resemblance to people and conditions, living or dead, is purely coincidental.

The poor guy has to meet Oscar's terms in a hurry to keep the house from going dark.

While accompanying his salesman Snooch will act only in an advisory capacity, hiding around the corner until the deal is closed. He has been run out of so many theatres that he can now start a fire by rubbing two corns together.

In his early days Oscar believed that intimidation was the sincerest form of flattery. He invested a dollar in an option on the lot next to the theatre and threatened to build if he didn't get a contract. He has passed sluff off as specials so often that all the exhibitors know Oscar's gift horses to have false teeth. He is the leadoff man in every Indies list.

Only once was he caught with his stance down. That was when an exhibitor bought everything he had to sell without arguing price. Oscar collected the award and spent it before he found that the what the exhibitor played was 16 mm. stuff.

There was a time when living was a sometime thing with Snooch but since he joined the Share the Stealth club things have changed. To be a member of this organization you have to hire a new man to sell films, take the pile of contracts he brings back, fire him with the story that he is a failure, and collect the commissions yourself. This made Oscar look good and led to his present position. Every time Oscar gets an honest urge he quells it by thinking of the days when he was flatter than the G-string on a hick fiddle and hustled suckers in rural route billiard parlors, using to good advantage the skill developed while stuck in store show towns overnight.

He still has the ulcers he got from eating, when not entertaining exhibitors, in hamburger stands.

Snooch is no homebody. He loves to go places and do people. He has a one-crack mind. The crack is: "So what can he do me, sue me?" The epitaph suggested for him is "No Surrender Value."

The "Snatch 'em for Snooch" drive opened with all salesmen lined up at scratch. Their chains were snapped open all at the same time by Oscar and they were off to the shout of "Quota—fetch!"

Not all of the salesmen have reported back yet. Some of the less productive are said to be terror-struck and hiding under barns.

At the conclusion of the drive the sales chief will be presented with an inscribed testimonial reading: "One God, One President, One America, One Oscar Snooch." This is his own idea in his own words.

Exhibitor

Laugh and the world laughs with you. Cry and you're an exhibitor.

That's the story of the well-known theatre man, Roscoe Clutterbuck, who began crying at the price of film from the first moment he muscled a soft-boiled citizen out of his "shooting gallery."

He has since wept his way into a circuit, an apartment house without a mortgage, a genuine rubber hot water bottle, summer in Saratoga and winter in Miami.

You see in him the personification of the American dream become a nightmare. Starting out in the great American hovel, he now has a scanty shanty of 24 rooms and a cowshed. He sleeps in the cowshed when nostalgia overcomes him.

Clutterbuck, who is so tough he combs his hair with a broken beer bottle, has had day-and-date booking at Auburn, Alcatraz and Joliet. While in the latter hostel he won the 100-yard dash, his lifelong practice of snatching purses on the dead run standing him in good stead.

Before entering the exhibition field Roscoe ran a speak-easy, developing into a big operator by using a washing machine as a cocktail shaker. He claims that alcoholism is a theatre occupational disease. Though he never touched the stuff when he sold it, he became addicted to it in getting exchange checkers drunk while his cashier switched ticket rolls.

He has a breath like a blowtorch, valuable in reducing film salesmen to a condition in which they are glad to sell him road-show pictures for flat rentals in order to get away fast. Roscoe was sick once but the oxygen tent couldn't stand his breath and collapsed.

Clutterbuck was anti-administration during the war because the rationing board wouldn't allow him tires for his bikes. He had to quit bicycling prints and buy more product. He pioneered the two-boxoffices idea—one for him and the exchange, the other strictly for him.

The theatre is not his only interest. He is a part-time Shylock whose policy is a dollar down and a dollar a week until death do us part.

An astute business man, he is famous for his opening words to salesmen: "Name a price, cut it in half, I'll make you an offer and we'll talk business." His payoff is as slow as a poolhall clock and to him America is the promissory land. Weighed and found wanton, he is proof that the age of chiselry is not dead.

He still has the first dollar he ever stole in this country. He wouldn't give a bitten deemer to see the Statue of Liberty do a handspring and land on a hatemonger's skull. His newest photo is the autographed one he sends his managers in lieu of a Christmas bonus. When Roscoe came up for membership in his home town Rotary Club, they ran out of blackballs early and used coal.

Clutterbuck allee time holler when negotiating contracts. This is because he can't read or write and hopes to scare the larceny right out of the salesman. A great success now, imagine what he might have been if he could read! Don't say it.

His favorite words for distributors: "Those robbers!"

ED. NOTE.—The Vignettes in Vitriol were part of a series called Sketches in Sulphuric Acid written at the suggestion of Irving Hoffman, the Hollywood Reporter's famed columnist, after he read the first one. Several were reprinted in the Hollywood Review with this introduction: "In the Canadian Film Weekly there's a column headed 'Picture Pickups' written by someone who nom de plumes himself 'Tap Keyes.' This column is a masterpiece of satire, and the writer is one that should be tapping out screenplays on his keys (if ye CFW ed will surrender) in Hollywood."



Season's Greetings

From

CHARLES A. BOCHNER

CANADIAN THEATRE CHAIR

Company Limited

Toronto

To Our
Friends
in the
Industry
The Season's
Best



**ALBERTA
THEATRES
ASSOCIATION**

Season's
Greetings



**CHARLES
DENTELBECK**

Best
of the
Season

**INDEPENDENT
POSTER
SUPPLY**

MURRAY
SWEIGMAN



Christmas
Greetings

TOM DALEY
IMPERIAL THEATRE
— TORONTO



SEASON'S
GREETINGS

from

Mitch Bernstein

and

Joe Leiber
B. & L. Theatres

SAINT JOHN, N.B.

Abe Polakoff

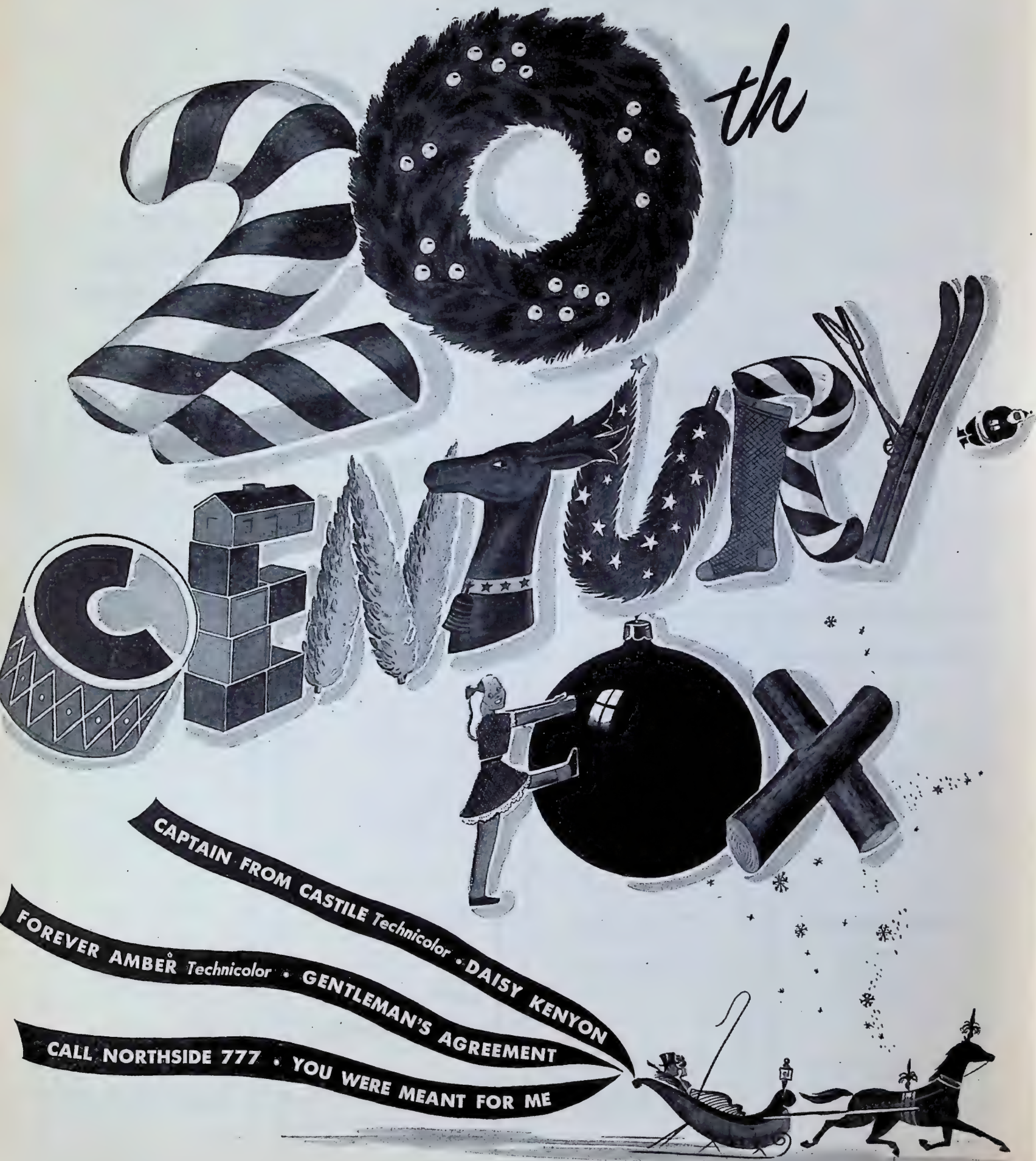


A MERRY
CHRISTMAS
AND A HAPPY
NEW YEAR
TO ALL OUR
FRIENDS



Lou Polakoff

*...There's A Merry Christmas
for Every House in the Land from ...*



THE NEWS ROUNDUP



1947



RENE GERMAIN

He became president of Quebec Productions Corporation, succeeding Paul L'Anglais.

1947

January

Tent 28, Toronto, Variety International, presents \$1,000 to Queen Elizabeth Hospital for Incurables and another \$1,000 for deserving persons named by welfare officials.

IODE resolution asks lowering from 16 to 14 as the age limit at which children may attend theatres unaccompanied.

B. C. Salamis report for Quebec Allied Theatrical Industries claims that rentals have shown proportionately greater increase than boxoffice receipts. The statement is challenged by distributors.

Charlie Krupp resigns from Winnipeg sales staff of Fox after 20 years to enter other fields.

Thomas Armat, 80-year-old inventor of the Vitascope, which Edison combined with his own patents to create the forerunner of the modern projector, is honored with a banquet by the Society of Motion Picture Engineers.

J. Arthur Rank acquires world distribution rights for "The Whispering City," first feature made by Quebec Productions Corporation.

Harry Law, who was general manager of Associated Theatres when its accounts were trans-

ferred to National Theatre Services, joins Eagle-Lion Films.

Price controls lifted by government but trade proceeds with caution in raising admission prices.

Alberta to censor 16 mm. educational and other films and move creates wide controversy, with Kenneth Hutchinson as film commissioner.

Battle over Clause 18 of Canadian License Agreement dies down, with application being on an individual basis. The revised Clause 18 gives distributors the right to designate what theatre income is part of computation in determining rentals for percentage dates.

National Drive-in Theatres, Limited, capitalized at \$750,000 formed in Victoria, BC, and assumes operation of Burnaby Drive-in opened by Steel-Johnson Amusements.

Baby born in the ladies' room of the Imperial Theatre, Ottawa.

Ontario theatres curtail use of power to help relieve shortage.

Deanna Durbin, Winnipeg-born

movie star, topped all USA women earners with \$310,728 in 1945.

Gene Autry joins Columbia.

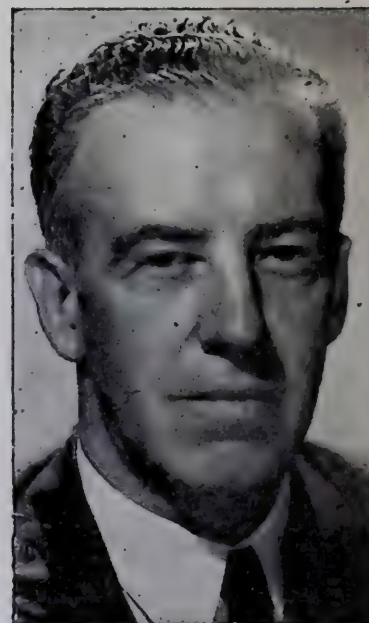
First prefab theatre, seating 1,164, opened in Long Beach, California by Fox West Coast Theatres.

Ross McLean officially appointed successor to John Grier-son, head of the National Film Board. McLean had been deputy commissioner.

Appeal of Mrs. Viola Desmond, convicted of defrauding the government of one cent following her refusal to vacate an orchestra seat after being sold a seat in the balcony, dismissed in Nova Scotia Supreme Court. Mrs. Desmond, a Negress, claimed that her ejection and arrest arose out of a policy of segregation in the Roseland, New Glasgow, NS. Odeon Theatres, which had just acquired the house, cancelled any form of segregation in the future.

Odeon Theatres acquires the Capitol, Yarmouth, NS.

Prices of mats raised by distributors.



ANDREW W. SMITH, JR.

Replaced Tom Connors as general sales manager of 20th Century-Fox Film Corporation.

February

Ontario exhibitors who fail to advertise classified films as "Adult Entertainment" can be fined \$200 under a new regulation.

Dr. J. J. McCann succeeds the Honorable Brooke Claxton as chairman of the National Film Board.

Warner Brothers and Associated British Pictures will produce six features jointly in Britain.

Mayor Robert Saunders asks return of Ontario amusement tax, with money earmarked for hospitals and welfare. Unions and press disapprove.

Hollywood Eagle-Lion product to be distributed in Canada through International Film Distributors, which in October took over PRC.

March

Famous Players names Tivoli and Eglinton as dual first-run houses in Toronto.

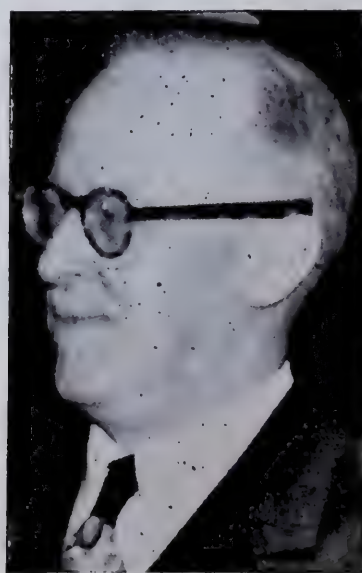
Ben Freedman re-elected president of the Independent Motion Picture Theatres Association of Ontario.

National Theatre Services takes over operation of Biltmore theatres in Kingston and Oshawa.



JOE LIEBERMAN

He withdrew as Saint John manager for Columbia because of ill health.



CHARLES WEINER

Came to Canada as general manager of the new Selznick Releasing Organization.

Roundup

OF THE NEWS



JACK L. WARNER

Presented with the US government's highest civilian award for his services to the War Department.

David O. Selznick sells his United Artists stock, ending lawsuit between himself and Pickford and Chaplin.

Charles Boasberg heads new RKO division which includes Canada.

"Les Enfants du Paradis," French production, banned in Quebec.

Toronto City Council rules that theatres and other places of amusement cannot refuse admission to anyone because of color, race or creed.

Foto-Nite, through Pete Barnes, buys Hollyburn Theatre, West Vancouver, from H. J. Fletcher, veteran exhibitor.

William Gould, identified with film distribution in Canada for many years, died at 46 in Toronto.

Oscar Hanson elected president of Canadian Picture Pioneers and Jack Arthur named vice-president.

Toronto exchanges sign union contracts with Film Exchange Employees Union, Local B73, IATSE.

Paul Nathanson's company, United World Pictures of Canada, Limited, sues Eagle-Lion Films of Canada and other J. Arthur Rank companies, asking for injunction to prevent distribution of certain films in Canada and Newfoundland. Permission is granted by courts to institute similar actions in England and the USA.

Canada asks inclusion in Motion Picture Foundation, organized in USA by all companies for welfare of motion picture employees.

Johnston office criticizes Canada's remittance tax as violation of trade agreement of 1938.

Canadian exhibitors, voting in the Canadian Film Weekly's an-

nual Ten Best poll, choose RKO's "The Bells of St. Mary's" as best boxoffice film of 1946 and Crosby as the leading star. Canadian critics picked Paramount's "The Lost Weekend" as best picture and Ingrid Bergman as top player.

Academy Awards go to Samuel Goldwyn's "The Best Years of Our Lives" as best film of 1946 and Olivia De Havilland as best actress for her role in Paramount's "To Each His Own." Documentary award to the US Army's "Seeds of Destiny" and cartoon prize to MGM's "The Cat Concerto."

Universal-International buys "The Tin Flute," Canadian book by Gabrielle Roy, for \$100,000, and Marta Toren will be co-starred with Jacques Francois, new French star.



ROSS McLEAN

He succeeded John Grierson as head of the National Film Board.

Quebec bans open-air theatres. F. E. Peters, general manager of Dominion Sound, named vice-president.

H. R. Walker, Dartmouth, NS, theatre pioneer, passes at 74.

April

Ontario theatres whose operators are convicted more than once for violation of the Theatres and Cinematographs Act will be forced to close their theatres from one to five days.

Rene Germain, formerly vice-president of Quebec Productions Corporation, succeeds Paul L'Anglais as president, the latter

remaining as executive producer and a member of the board of directors.

New National Film Board budget passed by the House of Commons amounts overall to \$2,078,874, which is \$819,409 more than in the previous year.

British Eagle-Lion films booked for first engagements in leading Toronto Famous Players' houses.

Charles Bourassa succeeds Eugene Beaulac as secretary of the Quebec Allied Theatrical Industries. Beaulac, who withdrew because of illness, died in Montreal in June at the age of 58.

Bill Jones, manager of the Vancouver branch of RKO, retires on pension and is succeeded by Jimmie Davis.

Jack L. Warner presented with highest civilian award by US government for services to the War Department.

Bob Gillham, former Paramount publicity and advertising chief, who resigned to join J. Walter Thompson agency as vice-president in charge of television, returns to entertainment field as eastern ad and pub director for the Selznick Releasing Organization.

Gordon Lightstone elected president of the Canadian Motion Picture Distributors Association, succeeding Leo Devaney of RKO, and David Griesdorf, general sales manager of PRC, is vice-president.

The Canadian License Agreement, known as "the standard contract" and used for years to fix the terms of exhibition, is dropped by the Canadian Motion Picture Distributors Association.

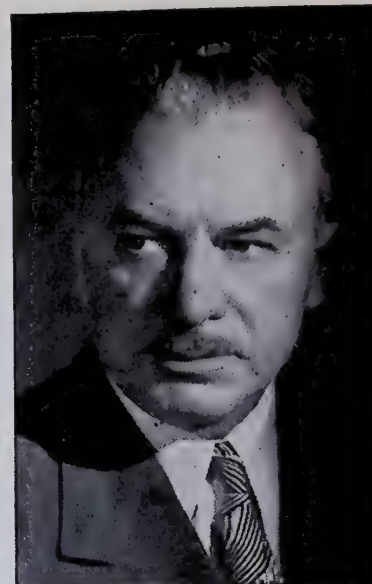
Canadian publicity chiefs for distribution companies object to use of stars by critics in the rating of films.

Small raise in admission prices, mainly in neighborhood houses.

Alberta government rules that the age limit for the admission of children is raised from 14 to 16 and those under 16 are banned from theatres showing films which do not bear the designation "U" for universal content. It is also ruled that an English script must accompany all films except those in English and French when submitted for censorship.

Thomas J. Courtney, Odeon's Maritime supervisor, resigns to become director of information and publicity for the Nova Scotia government.

Mesho Triller of Winnipeg



CLARE APPEL

Elected president of the Motion Picture Theatres Association of Ontario.

succeeds R. D. Hurwitz as president of the Manitoba Motion Picture Exhibitors Association, with R. S. Miles as vice-president.

Ralph Foster, who was Australian representative for the National Film Board when borrowed by the government of that country to become its national film commissioner for a year, ends term and returns to Canada, shortly thereafter being appointed executive assistant to Ross McLean, NFB head.

Famous Players Canadian Corporation reports 1946 to be record year.

Alec Myers succeeds William Risewick as superintendent of Film Laboratories of Canada. Risewick resigned to join Shelly Films.

Proposed amendment to the Motion Picture Act which would have required that films be classified for all ages defeated in the British Columbia Legislature.

Angus McCunn of Famous Players re-elected president of the Musical Protective Society of Canada.

Quebec Allied joins other Canadian exhibitors associations in asking for removal of 20 per cent federal amusement tax.

Critics of film censorship in USA claim that it is unconstitutional and threaten to move toward Supreme Court test.

May

Harold Warren, BC exhibitor, affiliates with Famous Players.

Complete revision of Ontario theatre and film regulations planned.

Canadian barkers from Tent

**Season's
Greetings**

*'Peace On Earth
Goodwill Toward
Men'*

**MANITOBA
MOTION PICTURE
EXHIBITORS
ASSOCIATION**

Winnipeg, Manitoba

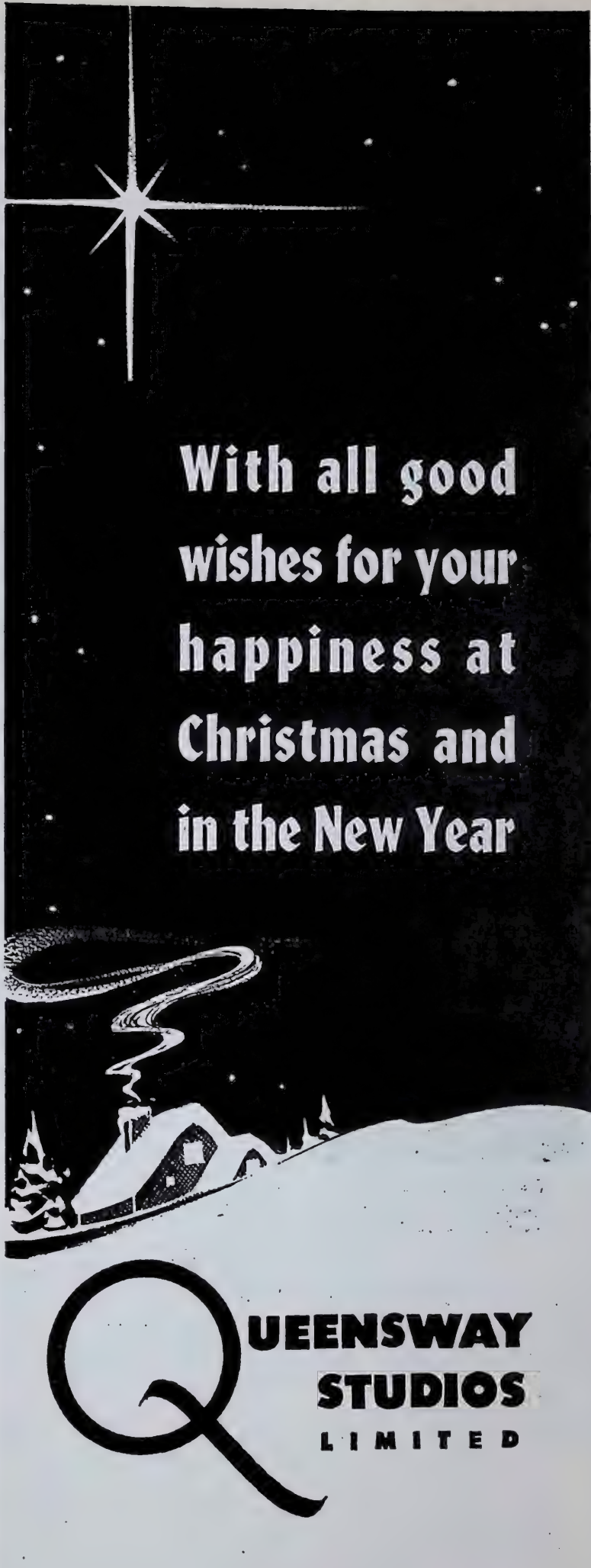
*Season's Greetings
From Both Of Us To All
Of You*
Mel Jolley, Barney Simmons
Marks, Oshawa

The Management and
Staff of

**PICTORIAL
DISPLAY**

wish you

**A
MERRY XMAS
and a
HAPPY
NEW YEAR**



**With all good
wishes for your
happiness at
Christmas and
in the New Year**

**QUEENSWAY
STUDIOS
LIMITED**

A UNIT OF THE J. ARTHUR RANK ORGANIZATION

SAM ULSTER



**All of You—
THE
SEASON'S
BEST**



BEN ULSTER

Season's Greetings
BILL CUPPLES
GRANADA—DUNNVILLE

COMPLIMENTS

OF

**SOVEREIGN
FILM
DISTRIBUTORS
Ltd.**

**LARGEST
DISTRIBUTORS OF
16 MM. FILM
IN CANADA**

**MORRIS STEIN**

Head of the Heart Committee of Tent 28, Toronto, Variety, who was elected First Assistant Chief Barker for the new term.

28, Toronto, led by Chief Barker J. J. Fitzgibbons, attend annual convention in Los Angeles of Variety International. James R. Byrnes, former USA Secretary of State, gets award as top humanitarian.

J. Arthur Rank visits Canada and speaks before service clubs.

June

Finance Minister D. C. Abbott drops amendment to tax act which would have placed 20 per cent amusement impost on 16 mm. places of theatrical exhibition, which were classed as non-taxable because they are operated by local merchants who describe them as "non-profit" enterprise. Operators of standard theatres object to unfair competition, because absence of tax makes lower admission prices possible.

Canadian companies sending food packages regularly to British branches.

Trade opposes coming of road-show films at doubled prices and these attract limited business when policy is inaugurated later on demand of distributors.

New theatres opening regularly in Canada.

Canada, formerly a district in the Western Division of 20th Century-Fox, is made a division following conference between Andrew W. Smith, Jr., successor to Tom Connors as general sales manager, and William C. Gehring, newly-appointed assistant general sales manager.

Documentary films of almost feature length grow in favor of patrons.

Roundup OF THE NEWS

Unauthorized use of 16-mm. prints for theatrical exhibition worries distributors.

Monogram Canadian franchise renewed for two years by Steve Broidy of that company and J. Arthur Rank interests.

George W. Peters and Leonard W. Brockington, KC, elected vice-presidents of Odeon Theatres of Canada.

Variety baseball night at Maple Leaf Stadium, arranged by Barker Peter Campbell, brings \$20,000 to building fund for \$100,000 crippled children's vocational school and residence project.

Carl Nelson, Parrsboro, NS, exhibitor, retires after 40 years in theatre business.

Herbert Mathers named Em-

**GEORGE W. PETERS**

Became a vice-president of Odeon Theatres of Canada.

pire-Universal branch manager in Saint John, succeeding Gerald Hoyt, who resigned, and Owen Lightstone made Montreal branch manager. Hoyt later became Eagle-Lion Saint John branch manager.

Warner Brothers announces Canadian newsreel for future.

July

Archie J. Laurie, general manager of Eagle-Lion Films of Canada since its inception, resigns.

USA government charges that

Ascap, American equivalent of Canada's Capac, is cartel.

United Kingdom government amends film tax act which bears on revenue from imported films and later announces that it will tax 75 per cent of distributors' share. This would reduce the rentals from imported films to \$17 million from \$68 million. USA producers give notice that they will withdraw their films from British market. By November negotiations are under way between both sides in an endeavor to reach a compromise. The British move would not affect the revenue of films already in vaults and thus would have no effect for six months after it begins to operate. Hollywood, however, is frightened and independent producers and others announce sliced budgets and programs, with retrenchment reaching into all sections of production and distribution in every country.

The Honorable W. D. Ross, former Lieutenant-Governor of Ontario and a leading figure in theatre circuit exhibition during the early days, passes in Toronto at the age of 78. He was one of the five men who founded Famous Players Canadian Corporation and held stock in Hamilton United Theatres at the time of his death.

Frank H. Fisher named general manager of Eagle-Lion Films of Canada, succeeding Archie Laurie.

Maurice West, Quebec industry pioneer, passes in Montreal at 62.

Members of House of Commons object to film based on Canadian-Soviet spy probe and newspapers take same stand but 20th-Fox proceeds with plans.

G. H. Sprague is now treasurer of Rank interests in Canada, replacing George Beeston, who resigned.

World premiere of Paramount's Crosby-Fitzgerald starrer, "Welcome Stranger," held in Winnipeg.

Al Rogell shoots "Northwest Stampede," \$2,500,000 Trucolor feature starring Joan Leslie, James Craig, Jack Oakie, in Calgary for Hollywood Eagle-Lion and Canadian release by International Films, formerly PRC.

Charles Weiner, former Minneapolis branch manager and one-time member of the Canadian industry in Winnipeg, returns

**GORDON LIGHTSTONE**

Elected president of the Canadian Motion Picture Distributors Association.

to Canada as head of the Dominion division of Selznick Releasing Organization. Mervyn Goldstone leaves Allied Co-Operative to become office manager of Toronto branch and later Larry Druxerman made eastern representative, with Joe Plottel in charge of West. Milton Kusell elevated by President Neil Agnew from general sales manager to vice-president in charge of domestic and Canadian sales. The company's physical distribution is through Pioneer Films.

Sir Alexander Korda will release his British product through 20th Century-Fox and Famous Players acquires first exhibition rights in Canada.

Robert (Buster) Radis resigns from Toronto sales staff of RKO to become Calgary branch manager for United Artists.

PRC, later International Films, acquires Canadian franchise for ABC-Pathe British films.

Renaissance Films, newly reorganized Quebec production company, plans six features.

August

Lou Spector, former Monogram Canadian publicity chief who joined the USA field organization, dies suddenly at 27 in Louisville, Kentucky.

There were 39 theatre fires in Canada during 1946 and these caused a loss of \$176,178. No fatalities occurred. A number of fires occurred during 1947, the most serious being the \$40,000 blaze at the Algoma, Sault Ste. Marie.

Glenn Ireton, for years Warner Brothers advertising and

**JOHN J. FITZGIBBONS, CBE**

Chief Barker of Toronto tent 28, Variety International, who led the Canadian delegation to the annual convention in Los Angeles.

publicity representative in Canada, resigns to enter business for himself.

Dick Main becomes sales director of Foto-Nite. Later in year Oscar Hanson, franchise holder, and Peter Barnes, owner, renew for a period of years.

Motion Picture Association of America revises advertising code to "assure good taste and decency."

Franklin & Herschorn, for years Famous Players' Maritime partners, sues latter company for a share in operation of Orpheus, Halifax, now being reconstructed.

Gradwell Sears made president of United Artists.

Moffet Charles Perry, Odeon's chief of maintenance, passes in Toronto at 53.

Jay I. English, brilliant architect and head of the engineering and maintenance division of Odeon Theatres, drowns in canoe accident in Northern Ontario. He was 44 years of age. Leslie H. Kemp, on loan from Rank British organization, takes over unfinished tasks.

September

Forty theatres are under construction in Ontario, with 19 houses and four drive-ins having been opened in the past year.

Quebec to censor non-theatrical 16 mm. films, with Guy Guilbault of Joliette made censor by Premier Duplessis.

Premiere of "Variety Girl" and stage show headed by Billy De Wolfe at Imperial, Toronto, brings Variety Village project for crippled children \$22,000.

Roundup OF THE NEWS

Joe Lieberman, veteran Saint John branch manager for Columbia, resigns because of ill health and will restrict his activities to operation of the B & L circuit, in which he is a partner with Mitchell Bernstein. Lou Simon, formerly of Winnipeg branch, takes over for Columbia.

National Theatre Services takes over Gregory circuit when Russell L. Gregory retires.

Milton Gregg, VC, head of the University of New Brunswick and years ago a film and theatre man, becomes minister of Fisheries in the King government.

A. E. Silverwood of Silverwood Dairies enters theatre business with purchase of the major holdings of Skyway Drive-in Theatres, which operates three in Ontario and is building more.

October

Exhibitors form national committee to study theatre taxation.

Barney Balaban, president of Paramount, in wire to Famous Players Canadian partnership meetings, discusses British tax and says "I deeply hope that nothing will impair that close relationship so helpful in the past and so indispensable in the future. It must never even threaten the open neighborliness of our two countries here..."

Famous Players will have 30 new theatres under construction by the end of the year and 11 of them are expected to be finished before that time.

St. Catharines golf match between USA and Canadian radio commentators on sports is organized by Niagara Peninsula managers and brings Variety building fund \$1,000.

Sir Ernest MacMillan, conductor of the Toronto Symphony Orchestra, is president of Capac and William S. Low general manager.

National Film Society, non-profit organization, asks \$50,000 from public for support.

For second year in succession Famous players foursome—George Georgas, Larry Bearg, Jack Arthur and Bob Eves—wins N. L. Nathanson challenge trophy during Canadian Film Weekly's annual Canadian Motion Picture Golf Championships. Individual Low Gross goes to Georgas of Owen Sound, who got FPCC challenge trophy. Tourney was held at Rouge Hills Golf & Country Club.

James W. Campbell appointed production chief of Associated Screen News. Jack Alexander, who held post, took leave of absence because of health.

General Films gets 20th-Fox 16 mm. distribution in Canada.

Variety honors Peter Campbell for work in putting over baseball night.

Jerry G. Mayer, MGM studio manager and brother of Louis B. Mayer, passes in Hollywood at 56 after long illness. The Mayers are from Saint John, New Brunswick.

**PETER MYERS**

Resigned from the Toronto sales staff of Warner Brothers to become Toronto branch manager of Eagle-Lion Films of Canada.

Paramount introduces new Zoomar lens for closeups of action.

International Films officially takes over PRC exchanges and personnel, with David Griesdorf as president and general sales manager.

Capac agrees not to increase theatre music royalties in 1948 after series of conferences with exhibitor representatives. Exhibitors agree to raise in 1949 rates, extent to be negotiated.

November

Motion Picture Theatres Association of Ontario holds annual meeting in Toronto and passes resolution of protest against 20 per cent tax. New executive board elected and it meets the following week to select officers. Clare Appel, Odeon's Eastern Division manager, elected president and H. C. D. (Dick) Main, Independent from Listowel, is vice-president.

Opposition grows to Washington probe of film industry to discover unAmerican activities in films as newspapers and public figures denounce investigation as cheap political sideshow. Ontario censors state that they have been unable to detect un-Canadian content in any films.

Saskatchewan added 95 new places of exhibition during 1946.

Canadian boxoffice receipts for 1946 are \$59,793,215 and there were 1,477 licensed places of exhibition. Receipts were \$4,362,504 more than in 1945 and there were 154 additional theatres. Both totals are the highest in Canadian theatre history.

**JAMES W. CAMPBELL**

Took post of production chief of Associated Screen News.

Ernest Borneman, National Film Board producer, takes charge of UN educational, scientific and cultural film section as director of information.

Australia rules that 30 per cent of rentals earned by American films must stay in country for native production, employees' pensions, domestic investments, loans or purchase of credit securities.

Prefashioned theatres to be sold in Canada by National Theatre Sales Company, with Archie Laurie as sales manager.

Ernest A. Cousins resigns as president of United Amusement Corporation, Montreal, after 30 years and is succeeded by George Ganetakos.

Australian states agree on one censorship board for all.

**SEASON'S
GREETINGS**

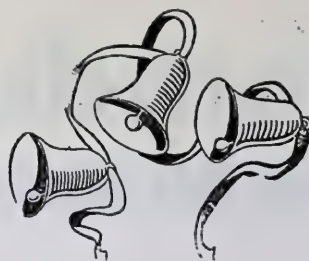


**MANLEY
POPCORN
MACHINES**



Paul Maynard

Canadian Distributor



***Season's Greetings
and
Best Wishes***

**F. G. SPENCER COMPANY LIMITED
Saint John, New Brunswick**

***Yuletide
Greetings***

from the

**Motion Picture
Censorship and
Theatre Inspection
Branch**

O. J. SILVERTHORNE

Chairman



**TREASURY
DEPARTMENT**

Province of Ontario



L. M. FROST
Provincial Treasurer

***Compliments of
The Season***



**CRAWLEY
FILMS LTD.**

**STUDIOS • 19 FAIRMONT AVE.
OTTAWA**

Compliments

of

**STERLING FILMS
LIMITED**



Distributors of

FOTO-NITE



Season's Greetings

Films which have changed and will continue to change trends and
public tastes in motion picture entertainment throughout the world.

Eagle-Lion's Christmas Gift to Exhibitors—

Record Grosses on the

ROYAL WEDDING

in Technicolor.

EAGLE-LION FILMS OF CANADA, LIMITED

now releasing in Canada the films of the J. Arthur Rank Organization

**GEORGE GANETAKOS**

Replaced Ernest A. Cousins as president of United Amusement Corporation, Montreal.

Harry Cohen succeeds Herman McArthur as Saint John branch manager for RKO.

Myer Herschorn, veteran Maritime exhibitor and vice-president of the Franklin & Herschorn circuit, passes in Halifax at 66.

N. A. Taylor, president of 20th Century Theatres, tells Toronto convention of Canada's third largest circuit that managers need a fresh outlook in keeping with the changing character of Canadian exhibition—new type theatres, drive-ins, roadshows, etc.

Harold Kay resigns as Toronto branch representative of Eagle-Lion to manage National Booking Company, formed in conjunction with Sam Fingold and Ralph Dale.

Roundup

OF THE NEWS

Foreign Exchange Control Board rules that no more advance or down payments can be made to USA owners for exhibition rights in Canada and that share from such films must be paid as earned. Purpose is to control flow of American dollars and keep it to year profit created.

Quebec Allied Theatrical Industries holds annual meeting in Montreal and re-elects J. Arthur Hirsch president. Meeting opposes federal amusement tax in resolution.

Film Producers Association of Canada re-elects Frank O'Byrne of Queensway Studios president, with Leslie Thatcher becoming vice-president. William H. Wells, chief of UN film and television section, is speaker at film night staged by group for Association of Canadian Advertisers.

Peter Myers resigns from Toronto sales staff of Warner Brothers to become Toronto branch manager of Eagle-Lion Films.

Power rationing becomes law in Ontario, with two watts per square foot for sidewalk illumination, and violators faced with fine of \$100 per day.

British studios will make 65 films in 1948.

Joe Bolinsky, Sarnia, Ontario,

manager dies after car crash.

Dominion situations up to October numbered 1,562, an increase of 201 in 12 months, according to the Canadian Motion Picture Distributors Association. In seven years 193,265 seats have been added in Canada, bringing total to 797,327.

John J. Fitzgibbons re-elected chief barker of Tent 28, Toronto, Variety International. Other officers are Morris Stein, first assistant chief barker; Jack Cooke, second assistant chief barker; Ben Geldsaler, property master; and Ben Freedman, dough guy.

December

Government bans import of projectors, sound equipment, spotlights and other similar equipment under new tariff regulations. Unless modified, this will end theatre expansion. Vending machines are also banned. Textiles put under quota.

Duty on prints and negatives from USA reduced, while the 50 percent British Preferential cut on English prints and negs is ended.

Distributors respond to Ottawa's request that industries devise means of keeping USA dollars in Canada by submitting

**DAVID H. GRIESDORF**

Appointed president and general sales manager of International Films, which took over PRC.

ideas for approval to home offices in New York.

Canadian producers offer to pool equipment for use of those who may wish to make feature productions in Canada.

Twelve theatres are under construction in Newfoundland, which has 18 in operation.

Maritime Exhibitors Association being organized to succeed Allied Exhibitors of Nova Scotia.

Trade advisory board to Alberta government expanded from three to five, with G. P. E. Barber, chief inspector of theatres, as chairman. Theatre representatives are Walter P. Wilson of Edmonton and Matt Park of Wetaskiwin, while projectionist members are B. L. Roebuck of Calgary and W. Geen of Edmonton.

Quebec Allied writes Canadian Motion Picture Distributors Association asking that exhibitors be consulted in framing of standard contract.

Representatives of exhibitors' organizations and groups gather in Toronto to study approach for removal of federal amusement tax and establish the first national body in Canadian theatre history, the National Committee of Exhibitors Associations of Canada, with J. J. Fitzgibbons as chairman.

Wannie Tyers named manager of Toronto Odeon theatre, which will be ready next April.

J. Arthur Rank expected to make bid for Canadian television market and his representative, A. G. D. West, confers with Canadian Broadcasting Corporation, which controls it in Canada.

Sydney Samson, 20th-Fox Canadian general manager, on indefinite leave of absence due to ill-health.

Compliments
of the
Season

MORRIS
STEIN



Tom Daley, manager of Canada's largest theatre, the Imperial, is shown with four lads who served under him as assistants in various theatres. On the left of Daley, who is in the centre, are Joe Cardwell and Vern Hudson, and on the right Phil Farley, now a golf pro, and Al Sedgewick. All but Farley are now managers.



★

**BILTMORE
THEATRES
LTD.**

TORONTO

Greetings

**ALDERMAN
JACK NELSON**

NORTH BAY

CAPITOL THEATRE



**JOHNNY
POOLE**

Greetings

Joseph B. Danson & Sons

All Forms of Insurance

W.A. 8673

TORONTO

25 RICHMOND ST. W.



HONEY LEE

MY DADDY
HAS ASKED ME TO CONVEY
TO YOU AND YOURS
THE VERY BEST

*Holiday
Greetings*

P.S. *Incidentally my Daddy is Harold S. King
Branch Mgr. for the H. J. Allen Product*

**Virginia Gilmore To
Star In 'Closeup'**

Virginia Gilmore was signed recently for the feminine lead in "Closeup," Marathon Pictures' production to be filmed in its entirety in New York City, with shooting (already under way) under the direction of Jack Donahue. "Closeup" will be released by Eagle-Lion (Hollywood) Films.

**Jack Carson Set For
New Warners' Film**

Jack L. Warner has set Jack Carson to star in "The Girl From Jones Beach," a comedy-drama which Alex Gottlieb will produce for Warner Bros. Carson recently completed "April Showers" opposite Ann Sothern, and will soon be seen in "Two Guys From Texas" with Dennis Morgan.



Merry Christmas
and a
Peaceful
New Year

WIN BARRON

SEASON'S GREETINGS

'MOM and DAD'

Hygienic Productions of Canada

Canadian General Manager: GEORGE ALTMAN

SEASON'S GREETINGS

Montgomery's Coffee Shop

21 DUNDAS SQUARE
TORONTO

Your Host, Alex Christie

**The Strongest
Double Bill**

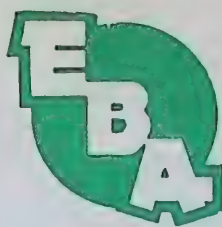
A
Very
Merry
Xmas

A
Happy
New
Year

**NATIONAL
BOOKING CO.**

Harold Kay

Hilly Conway



Season's Greetings

Exhibitors Booking Association

TORONTO

*The Company with the Longest Record of
Continuous Service in the Field*



COMPLIMENTS OF
THE SEASON

THEATRE HOLDING CORPORATION Ltd.

TORONTO



For
CHRISTMAS

"MY WILD IRISH ROSE"

Such Magnificence! 16 songs and color by
TECHNICOLOR

starring **DENNIS MORGAN**
and a Giant Musical Cast



Directed by

DAVID BUTLER • WILLIAM JACOBS

Produced by

with

ARLENE DAHL • ANDREA KING • ALAN HALE • GEORGE TOBIAS • GEORGE O'BRIEN • BEN BLUE • SARA ALLGOO

Screen Play by Peter Milne • Based upon a Book by Rita O'Connell • Musical Numbers Created and Directed by LeRoy Prinz • Musical Numbers Orchestrated and Conducted by Ray Heind

**Compliments
of the
Season**



**MOTION PICTURE
THEATRES ASSOCIATION
OF ONTARIO**

ARCH H. JOLLEY
Secretary

21 DUNDAS SQUARE

TORONTO



Greetings

**Cinema (Canada)
Pictures, Limited**

31st Floor

TORONTO

25 King St. W.

A MERRY CHRISTMAS

and a

HAPPY NEW YEAR

from

**ALLIANCE FILMS
LIMITED**

JAY L. SMITH, President

SELWYNE GINSLER
Toronto

MOLLY FOREMAN
PETER LAMBERT
Montreal

SOMER JAMES
Winnipeg

MAURICE ELMAN
Saint John

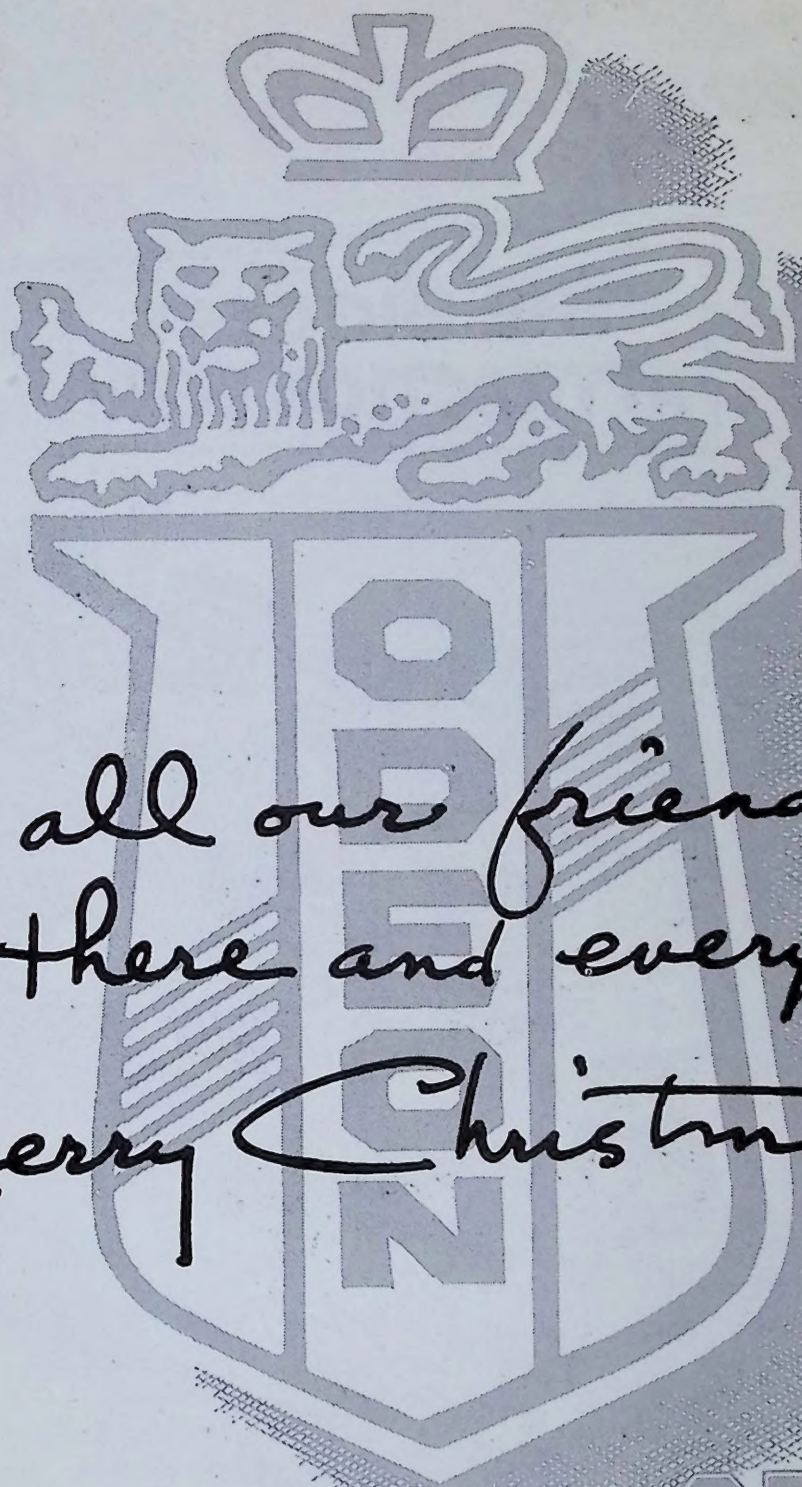
Season's Greetings



**HOLLYWOOD
CONFECTIONS
LIMITED**

154 VAUGHAN ROAD

TORONTO



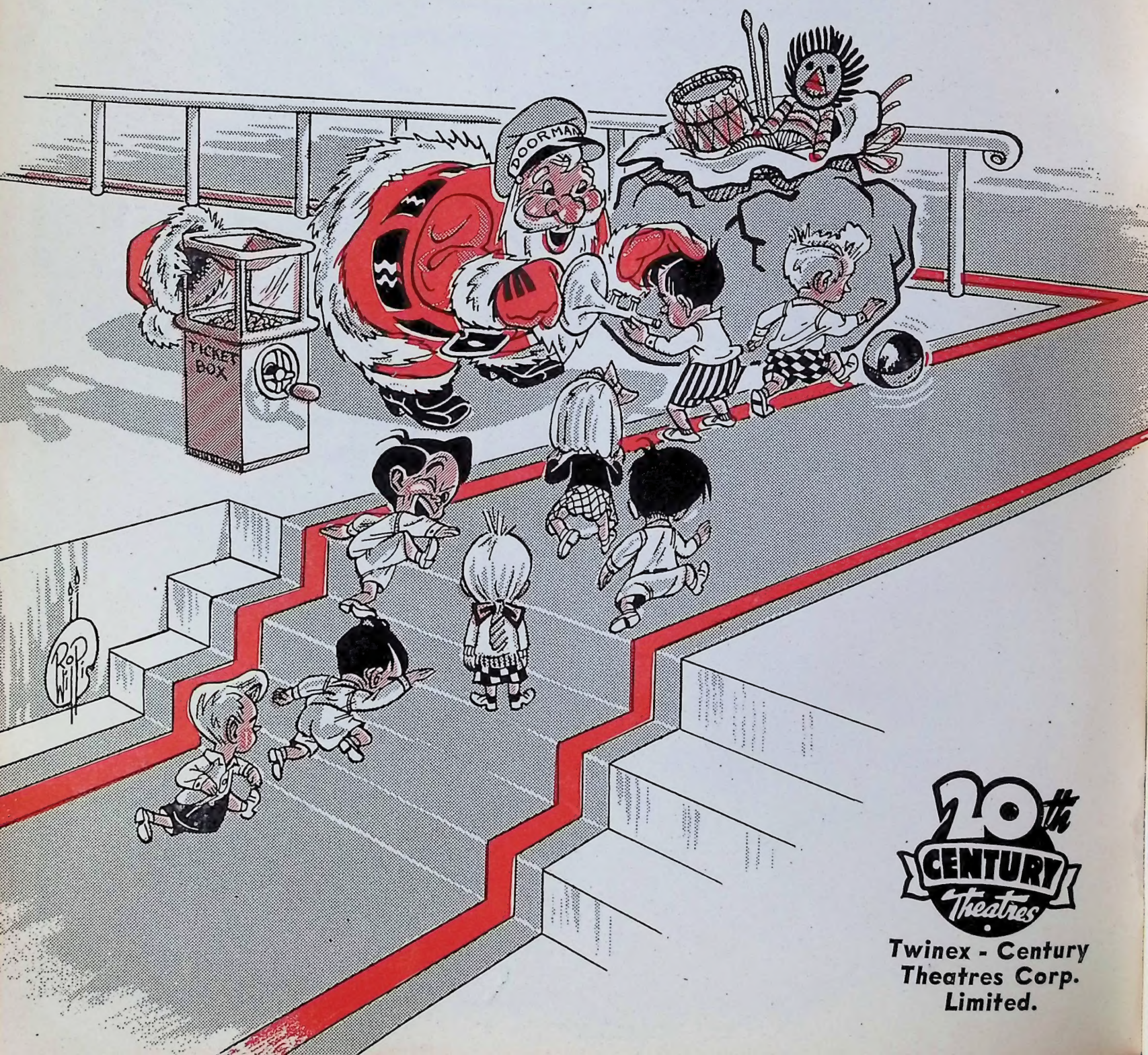
To all our friends
here, there and everywhere
Merry Christmas

ODEON
THEATRES
OF CANADA
LIMITED

J. EARL LAWSON, president

Starting Soon! **1948**

**THE BIGGEST
ATTRACTION EVER!**



Twinex - Century
Theatres Corp.
Limited.